

DIME NOVEL ROUND-UP

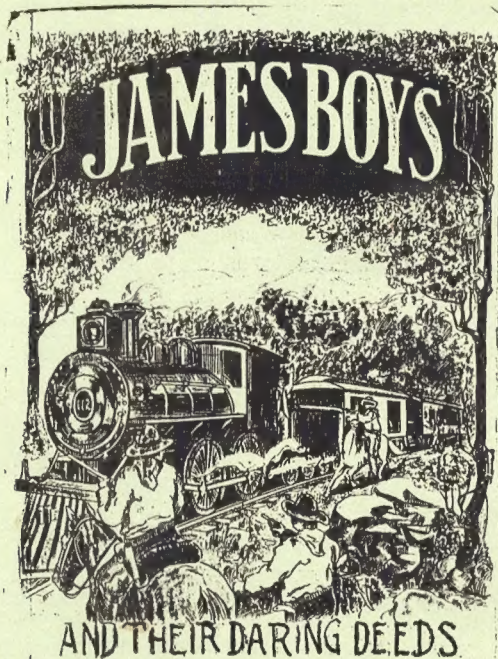
A magazine devoted to the collecting, preservation and study of old-time dime and nickel novels, popular story papers, series books, and pulp magazines

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DIME NOVEL SKETCHES



No. 275: BANDIT SERIES

Publisher: Kerner & Getts, 530 Locust St., Philadelphia, PA. Issues: 10 (highest number seen). Dates: Circa 1911. Schedule: Not known, probably issued irregularly. Size: 7 1/4 x 5 1/8 inches. Pages: approx. 200. Price: 25c. Illustrations: Colored pictorial cover. Contents: History of various bandits of the late 1800s and early 1900s (not very authentic). The series was reprinted many times by Royal Pub. Co., Philadelphia, I. & M. Ottenheimer, Baltimore, MD and others. Note: the series name does not appear on the cover or in the books; it is ascertained by advertisements.



THE HITCHING POST

Pulp Magazine. (1) the name given to a periodical published between 1896 and 1950 printed on rough wood pulp paper, containing fiction (short stories, novelettes and serials) of a sensational content. The cover size is often 7 x 106 inches with a lurid colored cover illustration. The number of pages varied, but 128 pages was common. A continuation of the dime novel tradition of making fiction available to all at a low price, generally 10 to 25 cents per issue. The pulp magazine began with *Argosy*, an anthology publication of many kinds of adventure fiction, but later specialized in individual genres (e.g. detective, western, romance, or science fiction). From 1931 the "hero pulps" featured stories with continuing characters after whom the magazines were named: The Shadow, Doc Savage, The Spider, and The Phantom Detective, thus further continuing the tradition established by the *Nick Carter Library* in 1891. Some dime novel series (Nick Carter, Buffalo Bill, and Frank Merriwell) became the basis for successful pulp magazines. (2) "Pulp" also applies to any work of fiction where the emphasis is on sensational situations rather than complex plots or developing characters. (excerpted from *The Dime Novel Companion*)

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RICHARD LINGEMAN'S MYTH MAKING: THEODORE DREISER'S EDITING OF THE JACK HARKAWAY STORIES

Lydia Cushman Schurman
Arlington, VA

Highly favorable reviews hailed the first volume of Richard Lingeman's biography, *Theodore Dreiser: At the Gates of the City, 1871-1907*, published by G. P. Putnam's Sons in 1986. Cynthia Ozick, writing in the *New York Times Book Review*, called it a "landmark work," "immaculately rendered," and described it as a "meticulous account of Dreiser's work history."¹ Alfred Kazin characterized it in *The New Republic* as an "excellent biography," "the fullest, the most searching biography we have."² Thomas P. Riggio, writing in the *American Scholar*, referred to Lingeman's work as "the fullest story of Dreiser's early years we are likely to have for a while."³ As these writers go on to prove, it is possible to admire Lingeman's work overall and yet to critically analyse aspects of it.

In this spirit, and although Lingeman states in the "Acknowledgments" that his biography is "not intended as a scholarly work," designed instead for the serious, general reader,⁴ the volume contains erroneous information about Dreiser's editing job at the Street and Smith publishing house from 1904-1906, which should be corrected. Essentially, in the passage quoted below, Lingeman has taken a hypothesis, first suggested by Kenneth W. Scott in *The Markham Review*, May 1968, and changed that hypothesis into "fact."⁵ The passage, to which boldfacing has been added here, appears on page 390, and is quoted in full, so the boldfaced parts to be analysed from five sentences are seen in context.⁶

Dreiser's first job was editing *Diamond Dick* and the Jack Harkaway stories, a popular series of boys' adventure yarns written in the 1870s, which Street and Smith was reissuing.

His task on the latter, he recalled, involved "cutting them in two and tacking an end to the first half and a beginning to the second, thereby doubling the output for the firm." Not quite doubling;

Harkaway's creator, an Englishman named Bracebridge Hemyng, had written twenty-two of the novels, **which were converted into twenty-eight titles by Dreiser and others** and republished between 1905 and 1913. As well as cutting, the chore involved writing new transitions and expositions and updating or Americanizing Hemyng's Britishisms.

For example, in place of a passage containing a pre-Spanish-American War allusion to Cuba, **Dreiser substituted a discussion of a perennial political issue of his day—high tariffs.** The result was a distinctly populist version, for the American character points out that the tariff wall "has its drawbacks. You see, it prevents competition from foreign nations, and a lot of wealthy fellows can get together and form a trust, and they have the people at their mercy." Dreiser, who may have read the Harkaway stories as a boy when they first appeared in *Frank Leslie's Boys' and Girls' Weekly*, **retained the perfervid prose style** that the genre's young devotees expected—as this passage shows; "'Monday,' said Mr. Mole, ex-schoolmaster and supposed proprietor of a tea garden in China, 'if there is a heart capable of thankfulness throbbing beneath your dusky skin let it respond to my feelings of satisfaction at having escaped the savage Pisangs.'"

Some of the first sentence in boldface is partially correct: "Dreiser's first job was editing *Diamond Dick*...." Based primarily on fragmentary evidence left by Dreiser, it can be ascertained that he was involved in some work on *Diamond Dick, Jr., Boys[sic] Best Weekly*, a dime novel series; there is no record, however, that this task was his "first job" at the firm.

Even the evidence that Dreiser wrote or edited some *Diamond Dick* tales needs to be carefully constructed. On a handwritten list entitled "Literary Experience," Dreiser recorded the names of men and publications he planned to discuss in a book. The fragment mentions some of Dreiser's most important literary experiences after he left the *New York World* in 1894 or 1895 through his writing of *An American Tragedy* in 1925.⁷ The second item is "Street and Smyth—(Diamond Dick.)"[sic]⁸ The mention of *Diamond Dick* on this fragment is the only written evidence that connects Dreiser to any dime novel series at Street and Smith. Its inclusion is particularly significant because as a young man he had been involved with other publications at the firm, contributing to *Ainslee's* and editing *Smith's*.⁹

One other factor suggests that Dreiser had a hand in some of the escapades of *Diamond Dick*, a popular dime novel sheriff hero. First, however, it is

necessary to establish the dates of Dreiser's employment at the firm because they have a bearing on establishing the documented authorship of the *Diamond Dick* tales during that period.

On August 10, 1904, Dreiser received word from Street and Smith of an opening for an assistant editor of boys' libraries at fifteen dollars a week.¹⁰ Although the date of Dreiser's arrival is undocumented, he is known to have been there by September 9, 1904, on the basis of a letter addressed to him there on that date.¹¹ Presuming Dreiser arrived at Street and Smith by mid-August, shortly after he received the firm's letter, a likely assumption because he was unemployed and seeking work, his job there lasted about nineteen and a half months. He left by March 21, 1906, a fact established by the date on a letter to him from his friend, George C. Jenks, who remarked, "For my own sake, I am sorry that you have left Street and Smith...."¹²

The second consideration on this point is to establish who wrote the *Diamond Dick* series at Street and Smith while Dreiser worked there. Taking the earliest possible date, August 11, 1904, through the latest, March 21, 1906, although Dreiser began to edit *Smith's* in April 1905, the relevant issues of *Diamond Dick* are Numbers 409, published August 13, 1904, through Number 538, published February 2, 1907. The final date, eleven months after Dreiser left the firm, would include any stories he might have worked on during his final months there. An examination of these dime novels, unfortunately, produces sparse clues—if any—of Dreiser's involvement.¹³

However, examination of relevant pages of an old company ledger, which lists authors' pseudonyms as well as their real names, reveals that a major author of *Diamond Dick* during that period was George C. Jenks, who wrote Numbers 430-438, published from January 7-March 4, 1905, and Numbers 441-538, published from March 25, 1905-February 2, 1907.¹⁴ At this time Jenks, although nearly twice Dreiser's age, was one of Dreiser's closest friends. Dreiser had even included a kindly minor character called "Mr. Jenks"—although it is Marcus Jenks—in *Sister Carrie*.¹⁵

Jenks (1850-1929) was a newspaperman, whom Dreiser had first met when they both worked as "spacemen" on the *New York World* in 1894.¹⁶ In addition to writing dime novels, Jenks wrote novels, plays, book reviews for the *New York Times*, other books, and contributions to the *Cyclopedia of American Biography*.¹⁷ Dreiser's mention of "Diamond Dick" on the "Literary Experience" fragment suggests the probability that Dreiser collaborated with Jenks while Jenks was writing the tales. The two had worked together as editor and literary editor of *Ev'ry Month* nine years earlier, so they were accustomed

to collaborating. Also Dreiser certainly would have welcomed some fun at this time, having just recovered from a nervous breakdown caused by the searing rejection of the first edition of *Sister Carrie*, a period poignantly described in *An Amateur Laborer*.¹⁸ The fact that the *Diamond Dick* series was important enough to Dreiser to list on the "Literary Experience" fragment also gives credence to the seemingly bizarre idea that Dreiser's re-entry into the writing world after his breakdown was facilitated by his participation in writing or revising some of the weekly exploits of *Diamond Dick*.

Coincidentally, the *Diamond Dick* tales written during the time Jenks is known to have authored them were singled out as among the best in the series by an authority on the stories, J. Edward Leithead, in 1948. "Among the various authors of 'Diamond Dicks' George C. Jenks ranks high," he wrote. "The situations in which he placed Dick and his pards were real hairraisers, and he added a touch of mystery, humor, and romance."¹⁹

Having established the evidence of Dreiser's connection to *Diamond Dick*, one must ask on what basis Lingeman also states that Dreiser edited the Jack Harkaway tales: "Dreiser's first job was editing...the Jack Harkaway stories...." Here Dreiser would doubtlessly have asked his standard question to biographers: "Where did you get that?" Especially curious is Lingeman's use of the declarative sentence in his assertion because he mentions in a footnote sixty-three pages later: "Although no direct evidence exists that TD worked on the Harkaway books, Scott makes a persuasive case that he did."²⁰

Scott hypothesizes in *The Markham Review* that Dreiser edited the Jack Harkaway tales for Street and Smith in *Medal Library*, from 1904-1906. Scott presents his argument carefully, using the conditional tense and qualifying modifiers. Samples of his style include remarks such as: from page one, "He [Dreiser] is said to have accomplished [his editing]..."; from page two, "The job of recasting the Harkaway series...is precisely the kind of work Dreiser did..."; "the task of preparing at least some of the novels...would, most probably, have been done while Dreiser was working there..."; "I would like to suggest the possibility that some, if not all, of the twenty-eight Harkaway novels in Street and Smith's *Medal Library* were edited by Dreiser"; "If Dreiser did edit the Harkaways..."; and, from page three, "As far as possible, Street and Smith's editor began and concluded the *Medal [Library]* Harkaways..." (no specific editor's name attached); or, "If Dreiser were the *Medal* editor of the Harkaways..."; and "Once in a while, the *Medal* editor..." (again no specific editor's name given).

Lingeman, however, changed Scott's tone considerably by using declarative

sentences and by identifying Dreiser as the editor. Examples of Lingeman's style include, such clauses and phrases as: "Dreiser's first job was..."; "His task on the latter, he recalled..."; "which were converted into twenty-eight titles by Dreiser and others..."; "Dreiser substituted a discussion of a perennial political issue of his day..."; and "Dreiser...retained the perfervid prose style that the genre's young devotees expected..." By eschewing Scott's use of the conditional tense and qualifying modifiers, Lingeman thereby changes Scott's hypothesis into Dreiser's "real experience"; thus hypothesis becomes "fact," and myth is born.

In accepting Scott's argument, Lingeman, furthermore, accepts some factual errors, one of which begins with the statement on page two of Scott's article: "Within a short time after Dreiser started working for Street and Smith, the company began reprinting the famous Jack Harkaway stories in its fifteen-cent *Medal Library*, a series of paperbacked reprints of novels by Cooper, Henty, Mayne Reid, and others, interspersed with innumerable Algers and Merriwells." The error is that the firm started to reprint Jack Harkaway tales, not in its *Medal Library*, but in the first twenty-six numbers of its *Harkaway Library*, issued from February 10 through August 11, 1904—before Dreiser started work at Street and Smith. The firm continued publishing the remaining eight stories in *Harkaway Library*, Numbers 27 through 34, from August 18 through October 6, 1904, a period when Dreiser would have been at the firm had he arrived the day after receiving the letter from Street and Smith. If he did not arrive that soon, he certainly was there by the time the firm issued the last five, Numbers 30-34, from September 8 through October 6, 1904.²¹

It is possible, but highly improbable, that Dreiser revised and edited some of the last eight Harkaway tales in *Harkaway Library*, which ended on October 6, 1904. However, there is no evidence that he did, and, according to dime novel expert Edward T. LeBlanc, it is "highly unlikely" that a new assistant editor of boys' magazines would be given the task of revising the final eight issues of a series, which included a total of thirty-four stories, twenty-six of which had already been edited.²²

The titles of these eight tales in *Harkaway Library* published during Dreiser's employment at the firm are:

"Jack Harkaway Out West," no. 27, August 18, 1904

"Jack Harkaway among the Indians," no. 28, August 25, 1904

"Jack Harkaway's Cadet Days," no. 29, September 1, 1904

"Jack Harkaway in the Black Hills," no. 30, September 8, 1904

"Jack Harkaway in the Toils," no. 31, September 15, 1904

"Young Jack Harkaway at Mole's Academy," no. 32, September 22, 1904

"Young Jack Harkaway in Search of His Father," no. 33, September 29, 1904

"Young Jack Harkaway on the Isle of Palms," no. 34, October 6, 1904.²³

All these stories were heavily edited at Street and Smith, according to E. M. Sanchez-Saavedra, bibliographer of the Hemingway canon.²⁴

It is the Jack Harkaway tales from the *Harkaway Library* paperback series that Street and Smith reprinted intermittently in its paperback *Medal* and *New Medal Library* series from July 24, 1905 through January 13, 1915.²⁵ Actually only five Jack Harkaway tales were reprinted from *Harkaway Library* in *Medal Library* during or shortly after Dreiser's employment at the firm, three of them in 1905 after he had started editing *Smith's Magazine* and two which appeared by the end of April 1906.²⁶

Harkaway Library Tales Republished in *Medal Library* circa Dreiser's
Employment at Street and Smith:²⁷

"Jack Harkaway's School Days," *HL*, no. 1, February 10, 1904; Same Title, *MED*, no. 317, July 24, 1905

"Jack Harkaway's Friends," *HL*, no. 2, February 17, 1904; Same Title, *MED*, no. 327, October 2, 1905

"Jack Harkaway after School Days," *HL*, no. 3, February 24, 1904; "Jack Harkaway's After Schooldays," *MED*, no. 337, December 11, 1905

"Jack Harkaway Afloat and Ashore," *HL*, no. 4, March 2, 1904; Same Title, *MED*, no. 347, February 19, 1906

"Jack Harkaway among the Pirates," *HL*, no. 5, March 17, 1904; "Jack Harkaway among the Pirates; or Grit and Wit Always Win," *MED*, no. 357, April 30, 1906

In the second sentence of Lingeman's in the quoted passage there are also several problems: "His [Dreiser's] task on the latter, [the Jack Harkaway tales] he recalled, involved 'cutting them in two and tacking an end to the first half and a beginning to the second, thereby doubling the output for the firm.'" Obviously the first misstatement is his identification of Dreiser as the editor. The second aspect of the sentence that misleads is Lingeman's use of direct quotes around the description of "Dreiser's" job, which is prefaced by the clause "he recalled"; thus the reader receives the impression that the process described of "cutting them in two and tacking an end to the first half and a beginning to the second" is Dreiser's recollection stated in his own words. Actually this is not the case; the passage is a direct quote, but it is biographer Dorothy Dudley, not

Dreiser, who is quoted.²⁸ Although Lingeman cites Dudley in a footnote on page 453 as the source of his information, she does not quote Dreiser directly.

The earliest account of Dreiser's work as an editor at Street and Smith was by Dreiser's friend, Henry Louis Mencken, in *A Book of Prefaces*, originally published in 1917. According to Mencken: "One of his [Dreiser's] jobs, for example, was to reduce a whole series of dime novels, each 60,000 words in length, to 30,000 words apiece. He accomplished it by cutting each one into halves, and writing a new ending for the first half and a new beginning for the second, with new titles for both. This doubling of their property aroused the admiration of his employers; they promised him an assured and easy future in the dime-novel business."²⁹ The tone of "Dreiser's recollection" in Lingeman differs from Mencken's. Lingeman has a somewhat boastful Dreiser remark he was "doubling the output for the firm," whereas Mencken states, "This doubling of their property aroused the admiration of his employers..."—a subtle difference, perhaps, in the delineation of Dreiser's youthful personality.

Lingeman's third sentence in the quoted passage also invites comment: "Not quite doubling; Harkaway's creator, an Englishman named Bracebridge Hemyng, had written twenty-two of the novels, which were converted into twenty-eight tales by Dreiser and others and republished between 1905 and 1913." Ignoring the part of this sentence which asserts Dreiser's editing, Lingeman is also misleading when he asserts that Hemyng wrote twenty-two Jack Harkaway novels. Hemyng wrote serial stories, which sometimes ran for half a year, for both Edwin J. Brett's *Boys of England* and Frank Leslie's *Frank Leslie's Boys' and Girls' Weekly*. Neither publisher originally thought the stories would ever be issued as separate books.³⁰ However, after the first four serials appeared in *Boys of England*, Brett realized their popularity, and he re-issued them in "penny parts," twelve pages in length; the installment stopped wherever page twelve ended. Brett published them again a third time; this time as seven books, each costing a shilling. Some stories took up two volumes, others one. Although Leslie, who died of throat cancer in 1880, never issued the tales in book format, Hogarth House in London, which Leslie had previously arranged would publish in England the Jack Harkaway tales Hemyng wrote in America, also reissued the stories in seven volumes.³¹ These, after editing, became ten issues, numbers 25 through 34, of *Harkaway Library*.³² "The number of volumes in which the Jack Harkaway adventures appear," Sanchez-Saavedra explains, "depends on who is editing them and what his purpose is."³³

Sanchez-Saavedra establishes the Jack Harkaway stories in the Hemyng canon as the first four stories Hemyng wrote for the English publication, Edwin J.

Brett's *Boys of England*, all of which Frank Leslie pirated, three tales Hemyng wrote for *Frank Leslie's Boys' and Girls' Weekly* after Leslie lured Hemyng to America in 1873 at an annual salary of \$10,000, and one additional story Hemyng wrote for Beadle and Adams.³⁴ According to Sanchez-Saavedra, the titles in the canon are as follows:

For *Boys of England*: "Jack Harkaway's Schooldays," nos. 249-69, 1871-72; "Jack Harkaway's After School Days; His Adventures Afloat and Ashore," nos. 270-305, 1872; "Jack Harkaway at Oxford," nos. 306-42, 1872-73; and "Jack Harkaway Among the Brigands, nos. 343-82, 1873;

For *Frank Leslie's Boys' and Girls' Weekly*: "Jack Harkaway in America," in five parts: Part 1, nos. 379-403, 1874; Part 2, "Jack Harkaway Out West Among the Indians," nos. 404-33, 1874-75; Part 3, "Jack Harkaway and His Friends in Search of the Mountain of Gold," nos. 446-66, 1875; Part 4, "Red Dog, Blue Horse, and Ghost-That-Lies-in the Wood," nos. 467-90, 1875-76; Part 5, "Jack Harkaway and the Secret of Wealth; or, The Mystery of the Island in the Lake," nos. 491-502, 1876; "Young Jack Harkaway in Search of His Father," in three parts: Part 1, nos. 594-602, 1878; Part 2, "All Among the Pirates; or, The Sea Fiends of the Moluccas," nos. 603-15, 1878; Part 3, "The Isle of Palms; or, The Last Stronghold of the Black Flag," nos. 616-33, 1878; and finally "The Slave of the Mine; or, Jack Harkaway in 'Frisco," nos. 663-65, 1879;

For the Beadle and Adams publications, "Jack Harkaway in New York; or, The Adventures of the Travelers' Club," incomplete, *The Young New Yorker*, no. 23, 1879; and complete, *Beadle's Half-Dime Library*, no. 101, 1879.

"Authorship of all other Harkaway stories published by Brett, George Newnes and Frank Tousey is problematical," Sanchez-Saavedra declares.³⁵

Samuel Bracebridge Heming (1841-1901) was reportedly more successful as a writer than as the English barrister he also was.³⁶ A prolific author of stories for juveniles, of which the Jack Harkaway tales were his most popular, Hemyng also wrote serials and essays for adults, including much of the fourth volume of Henry Mayhew's *London Labour and the London Poor*, 1862, which contained articles on prostitution and other seamy aspects of urban life. Robert Louis Stevenson reported Hemyng was once described to him as "a most reliable author."³⁷ So popular had the Jack Harkaway stories become that after Hemyng left for America, Brett hired another author to continue the Harkaway adventures in England; thus began an entirely new set of Jack Harkaway

tales.³⁸ Including Leslie's arrangements with Hogarth House, at this point in the 1870s there were two authors and three publishers involved in issuing the adventures of Jack Harkaway. With different sets of stories being written on each side of the Atlantic, striking differences in plots and characters were bound to occur in the Brett series versus the Leslie series, and they did. Professor Isaac Mole, for instance, in the ghostwritten tales for Brett, loses both his legs, but in Hemyng's stories for Leslie he does not.³⁹

Despite such discrepancies, the Harkaway tales remained highly popular, and many publishers printed them. Street and Smith republished them more than anyone else; in addition to *Harkaway Library*, 1904, and *Medal/New Medal Library*, 1899-1915, the firm also issued the tales in its *Jack Harkaway Stories*, 1916-17, and *Round the World Library*, 1925-31. Nevertheless, the company was only one of several firms in America to reprint Jack Harkaway's adventures—and it was the next-to-last firm to do so. The Brett stories, both the original Hemyng tales and the ghostwritten stories, had been in print constantly from 1876 to 1931. The other American publishers, in chronological order of their reprintings of the Harkaway tales and the series in which they appeared were: Frank Leslie, *Frank Leslie's Boys' and Girls' Weekly*, 1871-73, *Frank Leslie's Boys of America*, 1873, and *Young American*, 1875-76; Norman Munro [Ornum] *Ten Cent Popular Novels*, early 1870s, *New York Boys' Library*, 1879; Frank Tousey *Five Cent Wide Awake Library*, 1875-79 and 1895; the William L. Allison Company, which issued the Brett series of Harkaway tales, *Harkaway Series for Boys*, circa 1897-1900; and M. A. Donohue Company, *Jack Harkaway Library*, paper pamphlet format in the early 1900s and the paper-covered book edition, circa 1910-1915.⁴⁰

Numerous editors revised the tales on both sides of the ocean—cutting passages, adding beginnings, transitions, expositions, and endings, Americanizing or Britishizing sections—so the tales would “fit” the publication in which they reappeared, not only in length but also in content. At Street and Smith, as well as many of the other publishers, much of the editing of the Harkaway tales was aimed at making each volume a complete story. When publishers issued the stories as books, either in paper or cloth, they ranged from 200 to 400 pages. Editors broke the original stories into two or three titles.⁴¹ The original titles and stories changed, for instance, as the tales appeared in *Harkaway Library*: “Jack Harkaway and His Son's Adventures in Greece,” became “Jack Harkaway in Greece,” no. 17, and “Jack Harkaway's Pluck,” no. 18; “Young Jack Harkaway and His Boy Tinker” became “Jack Harkaway's Duel,” no. 23 and “Jack Harkaway's Battle with the Turks,” no. 24.⁴² “Jack

Harkaway Out West among the Indians" became "Jack Harkaway out West," no. 27, and "Jack Harkaway among the Indians," no. 28.⁴³ Similarly, the original story, "Jack Harkaway's After Schooldays; His Adventures Afloat and Ashore," became three novels in Street and Smith's *Medal Library*: "Jack Harkaway's After Schooldays," "Jack Harkaway Afloat and Ashore," and "Jack Harkaway among the Pirates; or, Grit and Wit Always Win."⁴⁴

Drawing on his private collection of Hemying's works and nineteenth-century popular literature, Sanchez-Saavedra provides an illuminating illustration of how Street and Smith editors performed their task.⁴⁵ In the following example, the original text is from the opening of Hemying's Chapter 33, "The Meeting at Midnight," in "Jack Harkaway Among the Brigands," *Boys of England*, [BOE] volume 14, no. 356, September 6, 1873; the first rewriting by a Street and Smith editor appeared in "Jack Harkaway's Capture," *Harkaway Library*, [HL] no. 10, April 21, 1904; the second revision was made by a Street and Smith editor who needed brevity in the shorter editions of *Medal Library* [MED] and removed the interpolations from the *Harkaway Library* version, and made additional alterations.

Hemying, *BOE*

Bigamini followed the soldiers with other idlers to the prison in which Barboni was placed.

He asked ... questions, and gossiped with the guards, ascertaining that the brigand was lodged in a strong cell on the ground floor.

From the prison he hurried to the Contessa di Malafedi's palazzo...

S/S HL

Jack Harkaway's tour in Italy had not been a path of roses. He had been made the victim of more than one dastardly plot; and it was only by ... accident he had escaped with his life.

His encounters with the bloodthirsty brigands had not been without good results, for Barboni, the notorious brigand chief, was safe in an Italian prison...

One of Jack's enemies was the Prince di Villanova, a man who was supposed to be in league with Barboni, if not, indeed Barboni himself. A member of his suite was an English bigamist, who had fled from his own country, and was capable of any kind of villainy. Bigamini, as this wretch was now called, imposed himself upon Jack Harkaway and his friends and won their sympathy...

Now it happened ... Bigamini was one ... who followed the soldiers and idlers who accompanied Barboni to prison.

Bigamini asked a variety of questions, and gossiped with the guards,

ascertaining that the brigand was lodged in a strong cell on the ground floor.
From the prison, he hurried to the Contessa di Malafedi's palazzo...

S/S MED

Bigamini, seemingly filled with glee at the capture of the brigand chief, followed the crowd to the prison.

The little man gossiped among the guards, asked all sorts of questions, and as a result learned that Barboni was confined in a strong cell on the ground floor.

Having gained all the information possible he hurried to the palazzo of the Contessa di Malafedi in the Strada Nuovo...

"Unfortunately, for the modern reader," comments Sanchez-Saavedra, "the Street and Smith paperbacks are probably the commonest available editions of Hemming's Harkaway chronicles. The layered rewrites within rewrites seriously impair the original style, and often alter the basic story lines."⁴⁶

For over the sixty years that the Jack Harkaway tales by Bracebridge Hemming appeared in America, editors made such changes, but who those editors were and the precise changes each made are impossible to discern. To attribute the editing of the Jack Harkaway stories solely to Theodore Dreiser on the basis of one author's hypothesis, as Lingeman does, is to demonstrate little understanding of the publishing complexities of nineteenth-century popular fiction and to make assertions that are as fanciful as they are false.

Endnotes

1. Cynthia Ozick, "Miracle on Grub Street," *New York Times Book Review* (9 November 1986), 3, 29.
2. Alfred Kazin, "Totem and Taboo in Terre-Haute," *The New Republic* 196 (23 February 1987), 32.
3. Thomas P. Riggio, "Unsteady Teddy," *American Scholar* 57 (Winter 1988), 151.
4. Richard Lingeman, *Theodore Dreiser: At the Gates of the City, 1871-1907*. vol. 1 (New York: G.P. Putnam's Sons, 1986), 422.

5. Kenneth W. Scott, "Did Dreiser Cut Up Jack Harkaway?" *The Markham Review*, no. 2 (May 1968), unpagd. Since the article lacks page numbers, when pages are referred to in this discussion they refer to the unnumbered page of the four paged article.

6. The author acknowledges G.P. Putnam's Sons for granting permission to quote this passage.

7. The exact dates of Dreiser's employment at the *New York World* are uncertain; most biographers accept those established by W. A. Swanberg in *Dreiser* (New York, N.Y.: Charles Scribner's Sons, 1965), that Dreiser went to New York City in late November 1894 (61) and that he "apparently was with the *World* only about two months," (footnote 7, 540.)

8. The author acknowledges the Trustees of the University of Pennsylvania and the Department of Special Collections, Van Pelt-Dietrich Library, University of Pennsylvania, for granting permission to quote from "Literary Experience." The document is located in Box 169 of the Theodore Dreiser Collection at the University of Pennsylvania. Dreiser planned at one time to include the items on it in a fourth volume of his projected five-volume autobiographical *History of Myself*, of which *Dawn* and *Newspaper Days* comprise the first and second volumes. Curiously enough, *Ev'ry Month* is not on the list.

9. Howard Ainslee worked for Street and Smith; the firm used his name occasionally instead of its own as publisher.

10. Street and Smith to Theodore Dreiser, 10 August 1904, Theodore Dreiser Collection, University of Pennsylvania Van Pelt-Dietrich Library. Hereinafter referred to as Dreiser Collection. Dreiser's friend, Richard Duffy, was an editor at the firm and probably recommended Dreiser for the position.

11. Henry Harrison Lewis to Theodore Dreiser, 9 September 1904, Dreiser Collection.

12. George C. Jenks to Theodore Dreiser, 21 March 1906, Dreiser Collection. The author acknowledges the Department of Special Collections, University of Pennsylvania, for granting permission to quote from this letter. This letter from Jenks establishes a slightly earlier date for Dreiser's departure from Street and Smith than the "shortly after April 10, 1906" date given by Robert Elias in *Letters of Theodore Dreiser* (Philadelphia: University of Pennsylvania Press, 1959), I, 75, which is the date accepted by Lingeman, I, 404, and footnote, I, 455, or the "In April" date of William A. Swanberg in *Dreiser* (New York: Charles Scribner's Sons, 1965), 113.

13. For further discussion on this point, see Lydia Schurman Godfrey, "Dreiser and Diamond Dick," in "Theodore Dreiser and the Dime Novel World; or, the Missing Chapter in Dreiser's Life, 1894-1906," Ph. D. Diss. University of Maryland, 1984, 100-26.

14. "Diamond Dick, Jr., The Boys Best Weekly," Street and Smith Ledger No. 24249. The ledger, located in the Street and Smith Collection at George Arents Research Library, Syracuse University, shows William Wallace Cook wrote nos. 409-29, published August 13 December 31, 1904. The other author involved during this time was Eugene Sawyer, who wrote nos. 439-40, published March 11 and 18, 1905.

15. Theodore Dreiser, *Sister Carrie* (New York: W.W. Norton and Company, 1970), 274-75. Carrie is looking for a job as an actress, and, although she has no success in the office of Mr. Jenks, he tells her kindly: "If you could play at some local house, or had a programme with your name on it, I might do something."

16. George C. Jenks to Theodore Dreiser, 26 May 1899, Dreiser Collection.

17. For further information about Jenks, see "George C. Jenks," Albert Johannsen, *The House of Beadle and Adams* (Norman, Oklahoma: University of Oklahoma Press, 1950), vol. 2, 164-65. For the most authoritative analysis of the literary influence Jenks exerted over the young Dreiser see Ellen Moers, *Two Dreisers* (New York: The Viking Press, 1969), 37-39.

18. Theodore Dreiser, *An Amateur Laborer* (Philadelphia: University of Pennsylvania Press, 1983).

19. J. Edward Leithead, "The Derring-Do of the Diamond Dicks," *Dime Novel RoundUp*, no.187 (April 1948), 28.

20. The footnote (Lingeman, I, 453) is identified by the passages in the text to which it refers: "has its drawbacks," and "'Monday,' said Mr. Mole". This indicates that Lingeman is quoting Scott who quotes Heming before he makes the comment about Scott's "persuasive case." The author acknowledges G.P. Putnam's Sons for granting permission to quote this sentence.

21. Edward T. LeBlanc, unpublished bibliographical listings of the *Hankaway Library* and *Medal/New Medal Library*. The author gratefully acknowledges the generosity of Edward T. LeBlanc in sharing his unpublished bibliographical listings for all the series publications mentioned in this essay. These invaluable sources, the results of LeBlanc's life's work, make possible detailed research in the field of nineteenth and early twentieth

century inexpensive popular paper-covered fiction. The bibliographical listings are located in the LeBlanc residence, Fall River, Mass.

22. Edward T. LeBlanc, conversation with the author, 5 August 1993.

23. LeBlanc, bibliographical listing for *Harkaway Library*. Numbers 25 through 34 of this series were based on the tales Hemyng originally wrote after being hired by Frank Leslie.

24. E. M. Sanchez-Saavedra, letter to the author, 19 November 1993. Sanchez-Saavedra's book in progress on Hemyng, a bibliographical as well as biographical study, is tentatively titled *Round the World with Jack Harkaway*.

The author gratefully acknowledges the generosity of E. M. Sanchez-Saavedra in sharing his biographical and bibliographical information on Bracebridge Hemyng for this article. The author is also indebted to Sanchez-Saavedra for his insightful analyses of Hemyng's work and its subsequent editing. Sanchez-Saavedra also graciously provided the accompanying illustration.

25. These dates reflect the entire period during which Harkaway tales were reissued in *Medal/New Medal Library*. The LeBlanc bibliographical listing for the *Medal Library* records the name changed to *New Medal Library*, with no. 379, published October 1, 1906.

26. The LeBlanc bibliographical listings show two additional Jack Harkaway adventures were reprinted from *Harkaway Library* in *New Medal Library* in 1906; they were "Jack Harkaway at Oxford," no. 378, September 24, 1906, from *Harkaway Library*, no. 6, March 24, 1904; and "Jack Harkaway's Struggles; or, Hunted Night and Day," no. 388, December 3, 1906, from "Jack Harkaway's Struggles," *Harkaway Library*, no. 7, March 31, 1904.

Sanchez-Saavedra explains in a letter to the author, 23 September 1993: "When the *Harkaway Library* appeared in 1904, each of Brett's original volumes was divided in such a way that about two-thirds of the story would make up a ten cent paperback. During the transition from the ten-cent *Medal Library* to the fifteen cent *New Medal Library*, the Harkaway reprints beginning with the second part of 'At Oxford' through 'On the Isle of Palms' were rejoined into longer books, although not corresponding to the original Brett and Leslie divisions. In this instance, the continuity bridges created for the 1904 version were torn down and new ones built, except for volume divisions which happened to coincide."

In his letter to the author of 19 November 1993, Sanchez-Saavedra explains that the major reason for the re-editing of the stories was because Street and Smith raised the price of the *New Medal Library* to fifteen cents and claimed it had longer books than the

Medal Library.

27. LeBlanc, *Harkaway Library* and *Medal/New Medal Library* bibliographical listings.

28. Dorothy Dudley, *Forgotten Frontiers: Dreiser and the Land of the Free* (1932; rpt. New York: AMS Press, 1970), 206.

29. Henry Louis Mencken, Chapter 2, "Theodore Dreiser," in *A Book of Prefaces* (New York: Alfred A. Knopf, 1917), 103-04.

30. Telephone conversation with Sanchez-Saavedra, 30 November 1993. The information in the following three sentences is also from this conversation.

31. In a letter to the author, 23 September 1993, Sanchez-Saavedra, who disputes Scott's characterization of Jack Harkaway as "obnoxious," explains that Hemyng's Harkaway tales were popular for several reasons. "They are extremely readable," he asserts. "They are not pedantic or preachy. They contain enough gratuitous violence to outdo most modern 'action' films. They also contain much genuine humor and broad farce."

"Hemyng was a skillful master of the cliffhanger and was erudite enough to provide plausible exotic locales. His characters are varied, more three dimensional than most and flout authority. (An important factor in repressive societies.)"

"We look at Victorian attitudes with twentieth-century eyes and see the Harkaway character as thoroughly obnoxious, a bully, class conscious and the rest. Actually, he was a pretty realistic role model for the anti-intellectual, violent country squire whom the London street-waifs dreamed of becoming: the type so ably lampooned in G.M. Fraser's 'Flashman' series."

32. Sanchez Saavedra to the author, 19 November 1993. The rest of the information in the paragraph is also from this letter. Numbers 12 through 24 of *Harkaway Library* consisted of the ghostwritten tales from *Boys of England*, which Street and Smith included in proper sequence, following "Jack Harkaway among the Brigands." Sanchez Saavedra identifies the ghostwritten tales for Brett as: "Jack Harkaway and His Son's Adventures Round the World," "Jack Harkaway and His Son's Adventures in China," "Jack Harkaway and His Son's Adventures in Greece," "Jack Harkaway and His Son's Adventures in Australia," and "Young Jack Harkaway and His Boy Tinker."

33. Telephone conversation with Sanchez Saavedra, 30 November 1993.

34. Information on the Hemyng canon is from Sanchez Saavedra, "Bracebridge Hemyng," *Dime Novel Round-Up* 614 (April 1992), 37-38, and Sanchez Saavedra's letter to the author, 23 September 1993. Sanchez Saavedra originally doubted that Hemyng

wrote the Beadle story, despite the fact that Albert Johannsen attributed it to Hemying, saying he wrote it for Beadle and Adams, based on an announcement in the firm's *Young New Yorker* of April 12, 1879, which claimed the story had been "written expressly" for the firm. After further research, however, Sanchez-Saavedra has also attributed this story to Hemying, believing that "The Slave of the Mine" in *Frank Leslie's Boys' and Girls' Weekly* is its sequel. See also Johannsen, "Bracebridge Hemying," vol. 2, 138, and "The Young New Yorker," vol. 1, 476. According to Johannsen, the source for the publication information on this story, it was also reissued a third time in Beadle and Adams' *The Pocket Library*, no. 86 in 1885.

As for Leslie's pirating of the stories Hemying wrote for Brett, according to the LeBlanc bibliographical listing of *Frank Leslie's Boys' and Girls' Weekly*, Leslie published Hemying's first four tales in that publication under their original or similar titles: "Jack Harkaway's Schooldays," nos. 268-86, December 9, 1871 April 13, 1872; "Jack Harkaway at Sea. His Adventures Afloat and Ashore, being a Sequel to Jack Harkaway's Schooldays," nos. 287-22, April 20, 1872 - December 21, 1872; "Jack Harkaway at Oxford," nos. 339-53, April 19, 1873 - July 26, 1873; and "Jack Harkaway among the Brigands," nos. 353-78, July 26, 1873 - January 17, 1874. For more discussion on this point, Sanchez-Saavedra cites "A Back Page Advertisement for Year of 1874," *Dime Novel Round Up*, no. 76, July 1938, 1 3, and "Frank Leshe to the Boys and Girls of America," *Dime Novel Round Up*, no. 78, September 1938, 1 2.

Information on the issue numbers for the *Boys of England* stories and those in *Frank Leslie's Boys' and Girls' Weekly* comes from the LeBlanc bibliographical listing of the latter publication.

35. Sanchez Saavedra, "Bracebridge Hemying," 38. Sanchez Saavedra identifies George Newnes as publisher of *The Strand* magazine, who published only one Harkaway tale. Frank Tousey was one of the five biggest nineteenth-century publishers of dime novels.

36. "Heming" was the original spelling of his name. He later adopted the more aristocratic spelling, "Hemyng" for his by-line, the spelling which has been used throughout the rest of this essay. Details of his life, in addition to those supplied by Sanchez-Saavedra in "Bracebridge Hemying," 32-38, will be found in J. P. Guinon, "Introduction" to *Frank Leslie's Boys' and Girls' Weekly* (Fall River, MA: Edward T. LeBlanc, 1962); Johannsen, vol. 2, 138-39; and Scott, *The Markham Review*, n.p.

The dates and length of Hemying's stay in America are generally agreed to be about six years, 1873 to 1879. However, according to Sanchez Saavedra, some researchers claim that Hemying went to England briefly in 1878-79 but returned to America in 1879 and remained until 1887.

In his heyday, Hemying lived on Staten Island, where he enjoyed a lavish life style well beyond his means. When Leslie made his fabled Transcontinental Excursion in 1877, Hemying accompanied him and, upon arriving in San Francisco, received a hero's

welcome. For a pictorial record of the trip, Scott cites Lucius Beebe and Charles Clegg, *Hear the Train Blow* (New York: Dutton, 1952), 174-93.

37. Scott cites the Stevenson quote from Robert Louis Stevenson, "Popular Authors," in *Works* (New York, 1903), vol. 14, 334. [DNRU editor's note: We have been unable to identify this edition of RLS. The essay may also be found in *Scribner's Magazine*, July 1888.]

38. For more on these stories, see Edward T. LeBlanc, "Jack Harkaway," *Dime Novel RoundUp*, no. 595 (February 1989), 2-6.

39. Sanchez-Saavedra to the author, 19 November 1993.

40. LeBlanc, bibliographical listings for *Five Cent Wide Awake Library*, *Frank Leslie's Boys of America*, *Frank Leslie's Boys' and Girls' Weekly*, *Jack Harkaway Library*, *New York Boys' Library*, *Ten Cent Popular Novels* and *Young American*. Sanchez Saavedra, phone conversation, 30 November 1993, supplied the information on the *Harkaway Series for Boys*.

41. Edward T. LeBlanc, phone conversation with the author, September 10, 1993

42. Sanchez-Saavedra to the author, 19 November 1993.

43. Sanchez Saavedra to the author, 19 November 1993, and LeBlanc, bibliographical listing for *Harkaway Library*.

44. The LeBlanc bibliographical listing for the *Medal Library* shows the stories appeared as no. 337, December 11, 1905; no. 347, February 19, 1906; and no. 357, April 30, 1906 respectively.

45. Sanchez Saavedra to the author, 23 September 1993, for all information about Street and Smith editing and its effects.

46. Sanchez-Saavedra to the author, 23 September 1993.

TRENDS IN PULP MAGAZINE RESEARCH

A Forum for Collectors and Scholars

We thought we would try something a little different and attempt to assess the current state of pulp magazine research by means of an informal forum of views. The pulp magazine continues to attract attention and excite the imagination of those who look back on the era from 1896, when Frank Munsey's story paper *The Golden Argosy* became the pulp magazine *The Argosy*, to 1950, when television replaced the medium with its moving pictures in the living rooms of the nation. Many of the authors who wrote for the pulps have had their work collected and reprinted in cloth and paper covers. They range from Dashiell Hammett, Raymond Chandler, and Erle Stanley Gardner to Robert E. Howard, Talbot Mundy, Max Brand, Edgar Rice Burroughs, and Edmund Hamilton. The pulp origins of some of the writers have been forgotten and a few have been the subject of learned papers and doctoral dissertations. We still like to recapture the excitement and the immediacy of finding a new story by a favorite writer in a gaudy-colored magazine on the newsstands.

There is much that needs to be done in the study of pulp fiction. Below are some suggestions.

1994: A LOOK OVER THE SHOULDER

Although the majority of the pulp related materials published during 1994 appeared in fan magazines, the pulp related events that made national news were motion pictures. 1994 saw the release of *The Shadow* (directed by Russell Mulcahy) and *Pulp Fiction* (directed by Quentin Tarantino). The former was based loosely on Walter Gibson's *The Living Shadow* and the "Golden Master" novels. Starring Alec Baldwin as Lamont Cranston and The Shadow and John Lone as Shiwan Khan, *The Shadow* was frequently visually impressive but more often than not failed to capture the excitement of its sources. Although *Pulp Fiction* had virtually nothing to do with the pulp magazines—the closest it came was a scene in which John Travolta read a Modesty Blaise novel—its fast-paced and thoroughly contemporary story excited many and brought a key concept of pulp magazines to a new generation.

As has been the case in previous years, during 1994 academic critics generally refrained from commenting on the pulp magazines, their writers and editors, and their series characters, perhaps because the majority of the pulp magazines are virtually inaccessible, perhaps because the pulp magazines are still considered purveyors of an inferior form of fiction rather than as a significant series of magazines having their own distinct aesthetic. There were, however, two significant exceptions to this. Gale Research's *American Magazine Journalists, 1900-1960, Second Series* included in its biographical critical discussions of editors and journalists profiles of a number of the editors of pulp magazines. Apart from this, the majority of the academic criticism received by the pulps during 1994 concentrated on the fiction published in the science fiction, fantasy, and weird fiction magazines. The paradox is thus that the pulp magazines currently receiving

the most study were frequently the least economically successful, whereas the enormously successful magazines—the romance pulps, the adventure pulps, the western pulps, the detective and mystery pulps—have remained virtually untouched by an academic audience.

The majority of fan scholarship during 1994 tended not to concentrate on the pulp magazines *per se*. Relatively few articles analyzed the pulp magazines and what they meant to a specific readership, and the majority of the analyses focused on the science fiction magazines published during 1929; the most notable exception to this was the series of articles in *Echoes* on *The Phantom Detective* by John Edwards, which described and analyzed each story.

As in earlier years, the majority of the fan scholarship written during 1994 concentrated on either the series characters or the writers of the fiction. The series characters that were most popular were The Avenger, Doc Savage, G-8, the Phantom Detective, the Shadow, and the Spider. Tarzan and John Carter remained enormously popular, with several fan magazines devoted solely to the writings of Edgar Rice Burroughs. Apart from Burroughs, the writer whose fiction received the most attention was Lester Dent: his Doc Savage stories were discussed often and at length, as were his minor writings, and he was the subject of a small book that by M. Martin McCarey Laird that, unfortunately, contains severe methodological flaws.

Writers for the later generations of pulp magazines have started to receive recognition. Indeed, Bruce Cassiday, whose career as an author and editor became significant following the second World War, was the subject of two profiles, and a third awaits publication.

Several significant pulp-related fan books were published in 1994. First, the memoirs of Hugh Cave, whose career began during the late 1920s, appeared from Doug Ellis's Tattered Pages Press, and it is regrettable that they did not receive wider distribution. Cave's *Magazines I Remember: Some Pulps, Their Editors, and What It Was Like to Write for Them* is a combination of Cave's correspondence with Carl Jacobi and Cave's autobiographical reminiscences. Although *Magazines I Remember* is occasionally frustrating—some pages are little more than lists of the magazines in which Cave had stories—it is nevertheless a fascinating account of the world of the pulp writer, by an author who has remained active to the present.

Also deserving of mention is *James Van Hise Presents Pulp Heroes of the Thirties*, edited by James Van Hise and published by Midnight Graffiti. This impressively large paperback reprinted sixteen articles previously published in periodicals as diverse as *Pulp Vault*, *Echoes*, and *The Comic Buyer's Guide*. As in the case of Cave's memoirs, it is regrettable that *Pulp Heroes of the Thirties* did not receive a wider distribution.

The year was also marked by the publication of William J. Widder's *The Fiction of L. Ron Hubbard: A Comprehensive Bibliography & Reference Guide to Published and Selected Unpublished Works*, an impressively large volume that undoubtedly contains the highest production standards in recent years. Neither academic scholarship nor fan publication but, instead, a work backed by the Church of Scientology, *The Fiction of L. Ron*

Hubbard unfortunately is far from comprehensive, contains numerous errors, and is unreliable and virtually unusable as a bibliography.

Although the majority of pulp scholarship appeared in paper form, fans have started using the Internet and the World Wide Web for discussions and transmission of information. The discussion group called Alt.pulp frequently contains information about the pulp magazines and their writers, artists, and series characters. Lengthy lists of the contents of "Doc Savage," "The Shadow," and "The Spider" magazines have been posted to Alt.pulp, as have discussions of the paperback reprints of pulp magazines. The Frequently Asked Questions file contains an excellent history and discussion of pulp magazines as well as a sizable bibliography listing secondary sources.

It is unfortunate that many of the pulp related fan magazines are not held by academic libraries and are thus virtually inaccessible to the general researcher. Regardless of their occasional flaws in appearance, these magazines frequently contain significant material, articles written by people for whom collecting and studying all aspects of the pulps is more a way of life than a hobby or an academic outlet.

Richard Bleiler
Willington, CT

PULP REPRINTS

Anyone who collects pulp magazines knows they are harder and harder to find, and many individual issues are prohibitively priced. One solution for the collector who can't own everything is the reprint fanzine. *Behind the Mask*, published by Tom and Ginger Johnson, reprints stories from a wide range of pulps, usually detective and mystery, occasionally air war. Though the Johnsons announced that issue 32 would be their last, they have revived *BTM*. A few back issues are available.

Behind the Mask, No. 33 (Summer 1995). Tom and Ginger Johnson, 504 E. Morris Street, Seymour, TX 76380. \$5.50 per copy.

Facsimile reprints of "The Domino Lady's Handicap," by Lars Anderson from *Saucy Romantic Adventure*, July 1936; "The Crimson Clown—Avenger," by Johnston McCulley from *Street & Smith's Detective Story Magazine*, November 29, 1930; "Murder Flies Low," by Lee Fredericks from *G-Men*, September 1936; "Double Deadline," by Frederick C. Davis from *Dime Detective*, June 1938. *Behind the Mask*, No. 34 (Fall 1995).

Facsimile reprints of "The Gray Phantom's Guests," by Herman Landon from *Street & Smith's Detective Story Magazine*, April 2, 1921; "Medals of Murder," by John S. Endicott from *Exciting Detective*, Fall 1941; "Of Prophecy," by F. R. Buckley from *Adventure*, May 15, 1932.

Ed Lauterbach
West Lafayette, IN

High Adventure, No. 24 (November 1995), formerly *Pulp Review*. Adventure House, 914 Laredo Road, Silver Springs, MD 20901. \$6 per issue, plus \$1.25 postage.

Facsimile reprint of "Slaves of the Crime Master," by Norvell Page, writing as Grant Stockbridge, *The Spider Magazine*, April 1935. This is at least the fifth attempt to reprint stories from this series, the most recent being 8 paperbacks published by Carroll and Graf. The Spider, who appeared in 118 issues (Oct. 1933-Dec. 1943) of the hero pulp magazine bearing his name as a title, was a direct competitor to *The Shadow*, one of the most popular properties of Street & Smith Publications. Richard Wentworth, the alter ego of the nemesis of crime, known as *The Spider*, was an almost mythic figure in the eyes of critic Robert Sampson. His definitive study (*Spider!*, Bowling Green, 1987) is the next best thing to reading the original stories. Here, in facsimile, is the best thing. Space does not allow us to dwell on the story in detail, but merely to recommend it. According to Sampson, this story is "one of the glories of the year, a whirlwind of unabashed nuttiness."

This time, the Spider must battle a pair of criminal crazies.

One is The Tempter, broadcasting from an untraceable radio station, who persuades kids that crime is fun. As a result, packs of child criminals rove about, and there is beer drinking, murder and killings and social unrest...

The other monster is known simply as The Doctor. He is spreading infantile paralysis by contaminating food wrappings in order to sell curative serum at \$100,000 an injection. To discipline his hordes of crooks, he uses tortures borrowed from the Inquisition

As a corrective to The Tempter, the Spider does the only possible thing—he begins large-scale promotion of Spider Clubs. Youth against crime. (p. 95)

Follow the trail to adventure as our hero triumphs over peril after peril.

With this issue *Pulp Review* changes its title to *High Adventure*. We are not certain we agree with this change since it seems to suggest the honorable term of "pulp" has something wrong with it. Moreover, "high adventure," in our book, suggests Robert Louis Stevenson, John Buchan, and Alastair MacLean. The Spider and Operator #5 are in another class altogether, even a class by themselves. jrc

And from the editor of the long-running (84 issues over 13 years, to date) fanzine *Echoes*, we have this statement about the current state of pulp magazine research and what he looks for in putting together an issue:

AN EDITOR REFLECTS

In a country of over 250 million population, and a world of over five billion, the number of pulp fans is small, only about 200 who actively support our publication.

Frankly, I think that most pulps have been covered very thoroughly over the past 30 years (since *Bronze Shadows* [a pioneering fanzine]), and there is little left to say about any particular character—for instance, you can only talk about Doc Savage's muscles for

so long, then everything becomes repetitious. What I would like to see in the way of articles today are more on the authors themselves. There is a lot of information still needed on the authors, and surely they had relatives who are still living who could tell us plenty. The trouble is, how do we make contact with them?

I also like to see individual stories reviewed, especially those about characters in series that have not received as much attention as have Doc Savage and The Shadow.

Fortunately, new people are coming into fandom because of comic book adaptations of the pulp characters and reprints of the old stories. They discover some of these characters for the first time and our older themes are new to them so we find new readers who want to know the basics about the characters. So, until we discover new information about the pulp authors, we have to rely on the old themes about Doc's muscles and The Shadow's laugh. We just ask those who write for us to keep on writing, and hope they will throw a new slant on the old subjects to make it interesting to us old-timers as well.

Tom Johnson
Seymour, TX

[The next **Pulpcon** will be held February 8-11, 1996, Ramada Inn West, Asheville, NC. Write **Pulpcon, Box 1332, Dayton, OH 45401** for details. Ed.]

WANTED

Beadle's Dime Novels No. 164: *Wenona, the Giant Chief of St. Regis; or, The Forest Flower* (New York: 1868), by W. J. Hamilton (Charles Dunning Clark). Any printing.

Joel Cadbury
610 Donald's Drive
Ithaca, NY 14850
(607) 273-8598
jsc11@cornell.edu

The Jesse James Stories (Street & Smith)
Western Weekly (Arthur Westbrook)
New Buffalo Bill Weekly (Street & Smith)
George A. Manzur
2633 Colfax Avenue S.
Minneapolis, MN 55408
(612) 377-1582

FULMINATIONS

Being Further Comments and Annotations
to the Episodes in the Saga of *Legend*

In the *Legend* series, the fictional hero was based on a real dime novel writer.

JUDSON, EDWARD ZANE CARROLL (20 March 1821-16 July 1886), journalist, publisher, temperance lecturer, novelist and entrepreneur, best known by his pseudonym of Ned Buntline which he acquired in the United States Navy. His own life was as fantastic as any of the fiction he wrote for the story papers and dime novels. Fond of alcohol and women, he survived hanging after he killed a jealous husband only because his neck didn't break. His jingoist attitudes led him to found the Native American (or Know-Nothing) Party which he espoused in his periodical *Ned Buntline's Own*. He bought a large tract of land in the Adirondacks on which he built a house which he named the Eagle's Nest. His Civil War record is obscure and not commendable. While Buntline wrote much sea and pirate fiction (including *The Black Avenger of the Spanish Main*, to which Mark Twain referred in *Tom Sawyer*), he is remembered best for his frontier and western stories. In 1869 he met William F. Cody (Buffalo Bill) and published the first fictional account of the famous scout, a serial for Street & Smith's *New York Weekly*, "Buffalo Bill, the King of the Border Men." This was followed by three other stories, two for Street & Smith, one for Beadle, and a stage play, *Scouts of the Plains* (1872), in which Cody himself had a starring role. From these humble beginnings sprang the myth of the west, the Wild West Show, and the cinematic western. Buntline was published by Beadle; Street & Smith; Dick & Fitzgerald; Frederic Brady; Hilton; Elliott, Thomes & Talbot; George Studley; Novelist; and the Camp-Fire Library Co, among other firms. The most comprehensive bibliography of Buntline's works (approximately 150 titles) is in Jay Monaghan's *The Great Rascal: The Life and Adventures of Ned Buntline* (1951). Other pseudonyms used by Judson include Captain Hal Decker, Scout Jack Ford, and Edward Minturn.

On this factual basis was constructed the fictional character, the writer:

PRATT, ERNEST (1836-), reporter turned dime novelist. Briefly attended Harvard College and Rutgers where he studied literature. Worked as a reporter on the *San Francisco Chronicle*, but the success of his first novel, *Solitary Knight of the High Plains* (E. C. Allen, nd) turned him into a professional writer of fiction. Writing in the first person, using the pseudonym Nicodemus Legend, which was also the name of his hero, Pratt gave his readers the idea that Legend was a real person. On the recommendation of his publisher, E. C. Allen of Augusta, Maine, he moved to Sheridan, Colorado, in 1876 where, aided by his technical advisor, a Hungarian scientist named Janos Christoff Bartok, he served as unofficial guardian of the town. His exploits in Sheridan gave him plot ideas for the dozens of Legend novels which followed. For public appearances he dressed in the colorful yellow suede costume so familiar to his readers back east. Pratt was a somewhat dissolute man about town with an eye for women and a taste for fine liquor. His alter ego was clean-living, tough and quick-witted, a champion of the

underdog and a crusader for truth and justice with an impressive knowledge of science. Neither cared for violence, preferring to use brains instead of guns. His fictional exploits were the basis of a television dramatic series, *Legend*, in 1995, created by Bill Dial and Michael Piller. Ernest Pratt was portrayed by Richard Dean Anderson, Prof. Janos Bartok by John de Lancie.

excerpted from *The Dime Novel Companion*
compiled by J. Randolph Cox
to be published by Greenwood Press



ADVENTURE PARADE

Our Favorite Storytellers Pass in Review

Rocco Musemeche
New Iberia, LA

1. Fred MacIsaac. In letters to *Argosy*, the name of writer Fred MacIsaac turned up frequently. One reader applauded his ability to turn out a novel each morning before shaving. In seeking to tone down this impression of being a fiction factory, MacIsaac informed his readers that he was not four or five different people but only a middle-aged person who, in 20 years in a picturesque profession with a penchant for roaming the continents, simply enjoyed writing. As a news reporter for a Boston newspaper, MacIsaac doubled as a music critic, where he formed friendships with concert stars. However, it was a meeting with Bob Davis, the editor of Munsey's publications that made MacIsaac a full time writer.

MacIsaac had an ability to write a variety of stories with excellent plots set in a variety of backgrounds. He combined an interest in American history with on the spot observations in his work. He enjoyed instant popularity, gaining the confidence of his readers year after year in both *Argosy* and *Detective Fiction Weekly*.

It was in 1926 that MacIsaac became involved in making history of a sort in the pulp fiction world. For months *Argosy* had been alerting its readers that a well known writer, whose identity would remain unknown, had completed a novel, "Seal of Satan", which was to appear shortly. Of course, speculation ran high and dozens of names of authors were heard in the publisher's seventh floor offices at 280 Broadway. Everyone submitted his or her guess as to the identity of the mysterious writer. So great was the clamor and interest running rampant that *Argosy* followed with two other novels, "The Great Commander" and "The Mysterious Stranger." Most of the letters sent to 280 Broadway settled on MacIsaac and that was that.

Drawing on his experiences during a stay in the south of France, MacIsaac further preserved his fame with two finely written novels in 1929. These were "Coast of Blue" and "Pancake Princess." That same year he gave *Argosy* "The Mental Marvel" and "The Spectral Passenger," making him one of the top five writers on board the proud vessel of fiction. Probably his greatest work, however, came in 1932, "The Unknown Island," a six part serial in which a movie making company marooned on an island in the south Pacific encounters hostile natives. The plot also includes a humorous romance between a movie star and a has-been down on his luck.

Popular as he had been, MacIsaac one day found his stories no longer in demand and he was reduced to walking the streets of New York in a futile attempt to sell a suitcase loaded with manuscripts. The onetime Man About Town and author who had lived in a Hollywood home overlooking the lights of several hundred thousand homes took his own life in a drab New York hotel. His name lives on in his work, in which the reader was taken on exciting journeys without ever leaving home.

Recent books in review, or current and forthcoming publications noted.

THE RETURN OF JERRY TODD!

Bob Chenu and Robert L. Johnson. *Jerry Todd Detective*. Edited by Joseph A. Ruttar. Bisbee, AZ: The Tutter Bugle, 1995. 453 pp. \$25.00 Order from Bob Johnson, 317 Pittsburg Avenue, Bisbee, AZ 85603.

A number of years ago the late Bob Chenu, an early collector of boys' series, wrote a story based on the Leo Edwards books titled *Jerry Todd Detective*. Only a few people read *Detective* in manuscript, but somewhat later Bob Johnson, another Leo Edwards enthusiast, serialized it in his *Tutter Bugle* journal. Recently Johnson revised and expanded Chenu's story and Joe Ruttar edited it, adding a few touches of dialogue, description and character. The result is a "new" Jerry Todd story of 164 pages. This is an excellent pastiche, catching nicely Leo Edwards' tone both in language and characterization. As in Edwards' own books, there is mystery, adventure, suspense and humor. Jerry Todd and his friends encounter real problems when Jerry's exact double appears in the small town of Tutter. After many mixups about which Jerry it is that people meet and talk to, the original Jerry wonders if his double is a supernatural doppelgänger. Another double—a triplegänger?—turns out to be a girl. Then Jerry meets himself, face to face. As in all Edwards' books, there is a logical solution to the crazy mystery. *Jerry Todd Detective* is good fun.

Also included in this book are reprints of *The Whispering Mummy* as it was originally published in *American Boy* magazine, February-June, 1923, and "The Rejuvenated Egg," which appeared in *American Boy*, December 1925-January 1926. It is interesting to compare the magazine versions with the hard cover edition of *Whispering Mummy* published by Grosset & Dunlap in 1924. As I read alternate chapters from the two, it became apparent that they are very much alike. At places Edwards added or cut a word or a phrase, making his writing more specific, but the biggest difference is the addition of Jerry's enemies, the Stricker gang. They do not appear in the magazine version but play an important part in the book when the Strickers trick Jerry into entering a large incubator and lock him in (Ch. 12).

Jerry Todd Detective is a fine continuation of Jerry Todd's adventures and the text of the original magazine version of *Mummy*, from *American Boy*, is not easy to find today. All collectors of Leo Edwards will want a copy.

Ed Lauterbach

OFF TO OZ?

Oz-story Magazine, No. 1, June 1995. Edited by David Maxine. Bloomfield, NJ: Hungry Tiger Press. ISBN 0-9644988-1-2. \$14.95. Address: 15 Marcy Street, Bloomfield, NJ 07003-3814.

An appealing collection of additions to the Oz canon, including "Percy and the Shrinking Violet," by Rachel Cosgrove Payes, "The Dragon of Pumperdink," by Ruth Plumly Thompson, and "Gugu and the Kalidahs," by Eric Shanower. Archival material includes the earliest comic strip adaptation of *The Land of Oz*, with art by Walt Spouse from the 1930s, "The Billy Bounce Circus and Zoo," (1902) by W. W. Denslow and "The Little Journeys of Nip & Tuck," (1909), by John R. Neill. Perhaps the most welcome for general series book collectors will be the complete text of L. Frank Baum's *Sam Steele's Adventures on Land and Sea* (1906) from the Boy Fortune Hunters series signed Captain Hugh Fitzgerald and Floyd Akers. A somewhat uneven collection, this will nevertheless be welcomed by series book collectors and Oz fans. jrc

BOOKS AND PERIODICALS RECEIVED

The Bean Home Newsletter, Vol. 7 no. 2 (Fall 1995) [Dedicated to the memory of Walter R. Brooks, author of the "Freddy the Pig" series; a publication of the Friends of Freddy; includes articles on villains and female characters in the Freddy books and a discussion of *Freddy and the Space Ship*; a capital issue!] Connie Arnold, 5A Laurel Hill Road, Greenbelt, MD 20770-1779. \$12 for two years.

Burroughs Bulletin, no. 23, July 1995 [Published quarterly for members of the (Edgar Rice) Burroughs Bibliophiles; focus on *Jungle Tales of Tarzan*] George McWhorter, Curator, The Burroughs Memorial Collection, University of Louisville, Louisville, KY 40292. \$28 per year.

ECHOES, Vol. 14, no. 6 (October 1995) and no. 7 (December 1995) Whole numbers 83 and 84 [For pulp magazine collectors. "The Saga of the Masked Rider," by Nick Carr continued; Nuclear warfare in pulp fiction by Frank D. McSherry, Dickson Thorpe, and Tom Johnson] Fading Shadows, Inc. 504 E. Morris Street, Seymour, TX 76380. \$4 50 per issue, 3 issues for \$13.50, 6 issues for \$26. Bi monthly with extra issue at Pulpeon time.

The Horatio Alger Society Newsboy, Vol. 33, no. 5 (September October 1995) [For collectors of Horatio Alger and other juvenile series authors; includes articles about the centennial of the oldest surviving statue of a newsboy, Alger dust jackets, and Alan

Pickrell's "The Serpent in the Garden: Malicious Reptiles in Juvenile Series Books"] Robert E. Kasper, 585 E. St. Andrews Drive, Media, PA 19063. \$20 per year, which includes membership in the Society.

Martha's KidLit Newsletter, Vol. 7, no. 5 (Fall 1995) [For collectors of out of print Childrens' Books; articles on Lothar Meggendorfer, the master of 19th century moveable books, the 1995 get-together of the Betsy-Tacy Society in Mankato, MN, and Brad Chester on Horatio Alger's publishers; this publication will be published monthly, beginning in 1996] Martha Rasmussen, Box 1488, Ames, IA 50014. \$30 per year.

Pulp Review, No. 24 (November 1995) [Facsimile editions of pulp magazine fiction from the past; see "Trends in Pulp Magazine Research" in this issue of *DNRU* for a review of this issue] Adventure House, 914 Laredo Road, Silver Spring, MD 20901. \$6.00 per issue, \$1.25 postage. With this issue, the series title changes to *High Adventure*.

Story Paper Collectors' Digest, Vol. 49, nos. 585-586 (September and October 1995) [For collectors of British boys' and girls' stories and papers; the British *Dime Novel Round-Up* and a publication that can be recommended without reservation!] Mary Cadogan, 46 Overbury Avenue, Beckenham, Kent BR3 2PY, England. Monthly publication. Write for subscription rates.

Susabella Passengers and Friends, (September 1995) [A nostalgia publication for collectors and readers of all children's series books; articles on Sleuths Around the World and an excellent report by Toni Lo Tempio on the Adventure Book Quest gathering in Plymouth, MA last spring] \$15 per year, bi monthly. Garrett Knute Lothe, 80 Ocean Pines Lane, Pebble Beach, CA 93953.

The Whispered Watchword, Vol. #95 8 (October 1995), Vol. #95 9 (November 1995) [Newsletter of the Society of Phantom Friends; regular features include author interviews and the fun of collecting; reviews of new series books] Kate Emburg, 4100 Cornelia Way, N. Highland, CA 95660. \$26 per year.

Yellowback Library, Numbers 135 (September) and 136 (October) [Series books, dime novels, and related literature; this is the place to look for dealers who may have those long-wanted books] Gil O'Gara, P. O. Box 36172, Des Moines, IA 50315. \$30 per year, \$15 for six months.

Beiler, Everett F. "Dime Novel Science-Fiction," *AB: Bookman's Weekly*, (October 23, 1995): 1542, 1544, 1546-1550. [An excellent survey from the Newark Steam Man to Frank Reade, Tom Edison, Jr., and other characters with comments on the authors and the reprinted editions]

LETTERS TO THE EDITOR

As the editor of a five-volume encyclopedia series on American ethnic culture, I was relieved to read that Mr. Albert Stangler had been collecting materials involving "the Asian presence in Popular Culture." As he writes, "Asian characters, Chinatown locales, etc. have been a mainstay in the Dime Novel and Pulp genre." These magazines contain important evidence of how Asians were regarded by the mainstream culture—not just by writers but by the readers, whom the Pulp writers worked to please. The record, by the way, is not as uniformly bad as one would fear. In *Young Wild West at Boiling Buttes* (WWW, no. 804, March 15, 1918; original publication as no. 161, Nov. 17, 1905) his Chinese side-kick, Hop Wah, shows himself both ingenious and fearless, and rescues the heroine in true good-guy style. In *Young Glory with Commodore Dewey* (YG, no. 8, July 1, 1898) the Filipinos first appear in American popular literature as heroic freedom-loving insurgents; and Japanese-American characters are usually admired for "whipping" the Russians. There is plenty of prejudice and bigotry to be sure, but the seeds of a more tolerant America are plainly there.

If other *Dime Novel Round-Up* readers are holding material relating to America's ethnic past I wish they would let me know. May I suggest that a good article series might include the representation of Japanese-Americans in the Dime Novel; the representations of Jews in the Dime Novel, etc.

George Leonard, PhD.
San Francisco State University

We have plans for just such a series, but cannot do all the work alone. Will some of the readers step forward and make a contribution to this worthwhile endeavor? Ed

I am enjoying *Dime Novel Round-Up* very much. My uncle remembers most of the novel plots vividly. He also enjoys your delightful magazine.

Garrett Knute Lothe
Editor-Publisher, *Susanna Passengers and Friends*

The *Legend* issue last time generated some very interesting responses! We even sold some copies to people who are not regular subscribers and gained some new subscribers as well.

Well, I'd signed on [to the Internet] an hour or two ago, and noticed people were raving about the *DNRU* issue—thinking, gee, we didn't get any copies yet

... And, of course, as soon as I got up to check the mail, there they were. Read it all immediately, loved it ... It's always nice to see that there are folks out there who loved the show.

I've already got a copy in the mail to Bill Dial, and of course I'll make sure [Richard Dean Anderson], Michael Greenburg and Michael Piller get a look as well. I'm thinking of shooting one off to [John] de Lancie.

Thanks again for the great tribute.

Barb Mackintosh
Production Executive, *Legend*

The Executive Producers of *Legend* were Richard Dean Anderson, Bill Dial, Michael Greenburg, and Michael Piller.

* * *

We discussed the use of the "homage" to things outside the world of *Legend* in our article and this prompted the following perceptive comment:

So, how much homage do you think [Richard Dean Anderson] pays to Buster Keaton, Charlie Chaplin, and the Marx Brothers, and to Harold Lloyd, when he plays MacGyver or Legend? His Pratt/Legend character moves with Chaplin's comic grace, and he recalls Groucho Marx with his bushy eyebrows and mustache, and impish smile and cigar (maybe with a little Mark Twain thrown in?). In "Deadly Silents" in the *MacGyver* series, MacGyver used the falling house front stunt, which Keaton perfected.

The witty dialogue of Anderson and de Lancie recalls not only Monty Python, but the "Who's on First?" exchange of Abbott and Costello. At times, Pratt and Bartok's relationship takes on Laurel and Hardy's outrageous exchanges. With Anderson, it seems that we're watching someone with a deep respect for past comic geniuses and the films they made. He always seems to make an effort to show his respect for how they made their movies.

Wendy E. King
New Orleans, LA

And what better way to conclude this letter column than with the next letter?

Randolph,

Thanks for your support ... It's Legendary!

Richard Dean Anderson/"Nick"
Los Angeles, CA

NOTES & QUERIES

Perpetrating a Hoax? We must have been far more clever than we had thought in our previous issue. Some readers concluded that the *Nicodemus Legend Dime Novels* series portrayed in our *Dime Novel Sketches* series was real. It was but a good-hearted jest in keeping with our intent to entertain as well as enlighten in this little journal.

Dime Novels in Higher Education. The July 28, 1995 issue of *The Chronicle of Higher Education* made reference to dime novels in its "Hot Type" column when announcing the "Oxford Popular Fiction" series of paperback reprints that include the works of Grant Allen, Zane Grey, and Erskine Childers. "Although the books come with scholarly introductions by literary specialists, they are otherwise done up in classic dime-novel fashion: cheap paper stock, lurid covers, and screaming cover copy."

Baseball Research. Recently, we were able to assist reader and researcher Andy McCue of Riverside, CA, in his quest for some data for the second edition of his *Baseball by the Books: A Complete History and Bibliography of Baseball Fiction* and we thought it worth passing along to others interested in sports fiction. *The White Nine*, by Albert J. Booth (pseud.) was originally published as a serial in *Happy Days*, nos. 253-260 (Aug. 19-Oct. 7, 1899). It was reprinted in *Pluck and Luck*, no. 692 (Sept. 6, 1911) as by Howard Austin, and later reissued, but abridged, as *Pluck and Luck*, no. 1479 (Oct. 6, 1926). We suspect the author was Francis W. Doughty because of his trademark ending of the story by repeating the title.

True Crime in Lurid Paperbacks. The fall 1995 issue of *LSAmagazine* from the College of Literature, Science, and the Arts of the University of Michigan had an article of related interest. "Startling and Thrilling Narratives of Dark and Terrible Deeds," by Susan Swasta, describes the James V. Medler Collection of American true crime literature from the mid-18th century to the early 1900s. Illustrated with lurid examples in the collection, the article is a rich source for historians. Perhaps some dime novel scholars may find suggestions here for the origins of the complex plots and attitudes in the early detective and mystery story.

Boys of Liberty. A recent exchange with a former subscriber was sent to us by Eddie LeBlanc and we wish to share the information with our current readers. Rick Crandall writes: "For about 10 years I subscribed to *DNRU* without ever collecting dime novels. Now I've finally found something to collect and could use information. I am probably the only person in the country who collects the *Boys of Liberty* hardback books by McKay publishing. [Is he correct? Are there other collectors?] I'm missing a few in the old brown paper dust jackets, plus more in the newer, colorful jacket. I'm unsure how many came in the latter. Only recently did I discover that many of these books were originally published as dime novels by Street and Smith. In the book about S&S [Quentin Reynolds' *The Fiction Factory*] all it says is 1904. Does anyone know how many were published as dime novels? Does anyone know when the covers of the dime novels changed from a design with a standing soldier in green (also used on the hardbacks) to a simpler, more modern cover?" Eddie sent him a copy of his bibliographic listing of the *Boys of Liberty Library* which should have answered most of Rick Crandall's questions. Eddie goes on: "A few of the higher numbered issues were published with a different cover. Exactly when the change took place I do not know, but the last 5 or 6 issues bore a cover in green with a shield picturing the head of a Continental soldier centered on the upper portion of the shield."

FOR SALE

Jesse James Dime Novels, by William Ward
(40 numbers from 1907 through 1910)

Early Western Life Series

Authors: Montana Charley & Texas Pat
(15 numbers from 1927-1928)

Loaded Dice, by Edwin L. Sabin (1923)

David Crockett's Boy Hunter, by Edward Willett (1908)

The Scout of Tippicanoe, by R. L. Wheeler (1909)

Very good to fine condition

Charles E. Childers
7210 Creekview Drive #9
Cincinnati, OH 45247
(513) 353-3991 (after 6 pm)

Dime Novel Round-Up

Guidelines for Contributors

We welcome articles on any aspect of the areas of dime novels (1860-1915), story papers (1839-1924), juvenile series books (1850-1950), and pulp magazines (1896-1950). Scholarly articles, reports of significant research, notes, and book reviews are wanted. Manuscripts normally should not exceed 10 typed pages in length although longer ones will be considered. Notes and reviews should be no more than 500 words, feature articles 2,500 words.

All pages must be typewritten or computer printed, double-spaced. Computer users should include a copy on diskette, preferably in WordPerfect 5.1 or ASCII format. Illustrations that accompany a manuscript should be black and white photographs or sharp xeroxes in color or black and white.

Bibliography and notes should be in accordance with the *Chicago Manual of Style* (14th edition) or *The MLA Handbook for Writers of Research Papers* (3rd edition). These reference works are available in most public, college, or university libraries.

Please send your manuscripts to the office of the editor. Since manuscripts are submitted to one or more outside reviewers, please allow approximately three months for a decision.

Dime Novel Round-Up

J. Randolph Cox, Editor

P.O. Box 226

Dundas, MN 55019-0226

LEGEND™



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Dime Novel Sketches series by Edward T. LeBlanc

Cover illustration courtesy of Edward T. LeBlanc